

To the Rev. Alexander MacMillan.  
With the Composers his deep regards. Healey Willa

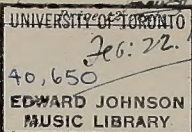
# The Dead

How they so softly rest

Motet for unaccompanied use

Words by  
LONGFELLOW

New York The H. W. GRAY Co., Sole Agents for NOVELLO & COMPANY Limited London



Music by  
HEALEY WILLAN

## Solenne

Soprano

Alto

Tenor

Bass

For rehearsal only

How they so soft-ly rest, All, all the

How they so soft-ly rest, All, all the

Solenne

ho-ly dead, Un-to whose dwell-ing place Now doth my

ho-ly dead, Un-to whose dwell-ing place Now doth my

How they so soft - ly rest,

How they so soft - ly rest,

soul draw near! (with lips closed) *molto legato*

soul draw near! (with lips closed) *molto legato*

*pp* *ppp*

All, all the ho ly dead, — Un - to whose dwell - ing place

All, all the ho ly dead, — Un - to whose dwell - ing place

Now doth my soul draw near! *ppp* (with lips closed)

Now doth my soul draw near! *ppp* (with lips closed)

How they so *pp*

Mistico

All in their si-lent graves, *p*

softly rest! All in their si-lent graves, *p*

All in their si-lent graves, *p*

Mistico



Deep to cor-ruption Slow-ly down

Deep to cor-ruption Slow-ly slow-ly down

Deep to cor-ruption Slow-ly slow-ly down

*teneramente*  
*p* And they no long-er weep,—

*estinto* sink ing! And they no long-er weep,—

*estinto* sink *estinto* ing!

*mp*

\* These two notes are optional and should only be sung when there are no basses capable of singing low D and C.

where — com-plaint is still!

Here, where com-plaint is still! And they no long -

Here, where com-plaint is still! And they no long -

Here, where com-plaint is still! And they no long -

And — they no long - er

*dim. e rit.*

*pp a tempo*

*dim. e rit.*

*pp a tempo*

*dim. e rit.*

*pp a tempo*

*dim. e rit.*

*pp a tempo*

*dim. e rit.*

*pp a tempo*

Nobilmente  
*cresc. molto*

cy-press-es Soft-ly o'er-shad-owed, Un-til the  
 cy-press-es Soft-ly o'er-shad-owed, Un-til the  
 cy-press-es Soft-ly o'er-shad-owed, Un-til the  
 cy-press-es Soft-ly o'er-shad-owed, Un-til the

*cresc. molto*

An-gel Calls them, the An-gel  
 An-gel Calls them, the An-gel  
 An-gel Calls them, the An-gel  
 An-gel Calls them, the An-gel

*ff* *mf* *dim.*

\* At this point, and for the next four bars only, the alto part may with advantage be reinforced by a few tenors and basses singing falsetto, the basses resuming their part at the 7<sup>th</sup> bar following the change of key; the tenors may release their last note in time to join the other tenors in the 4<sup>th</sup> bar following the change of key.



*dim. e rit.*

*a tempo poco*

*pp*

*An - gel*

*pp*

*An - gel*

*p*

*pp*

*a tempo poco*

meno mosso poco a poco dim. e rit. *ppp dim.* *estinto*

calls. them How they so soft - ly *dim.* *ppp* *estinto*

calls. them How they so soft - ly *pp* *ppp dim.* *estinto*

ber, they slum - ber. *ppp dim.* *estinto*

ber, slum - ber. *ppp dim.* *estinto*

meno mosso poco a poco dim. e rit. *ppp dim.* *pppp*

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(To be continued)

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